

Two's company
three's a crowd
and four is a Gang

THE McGILL DAILY

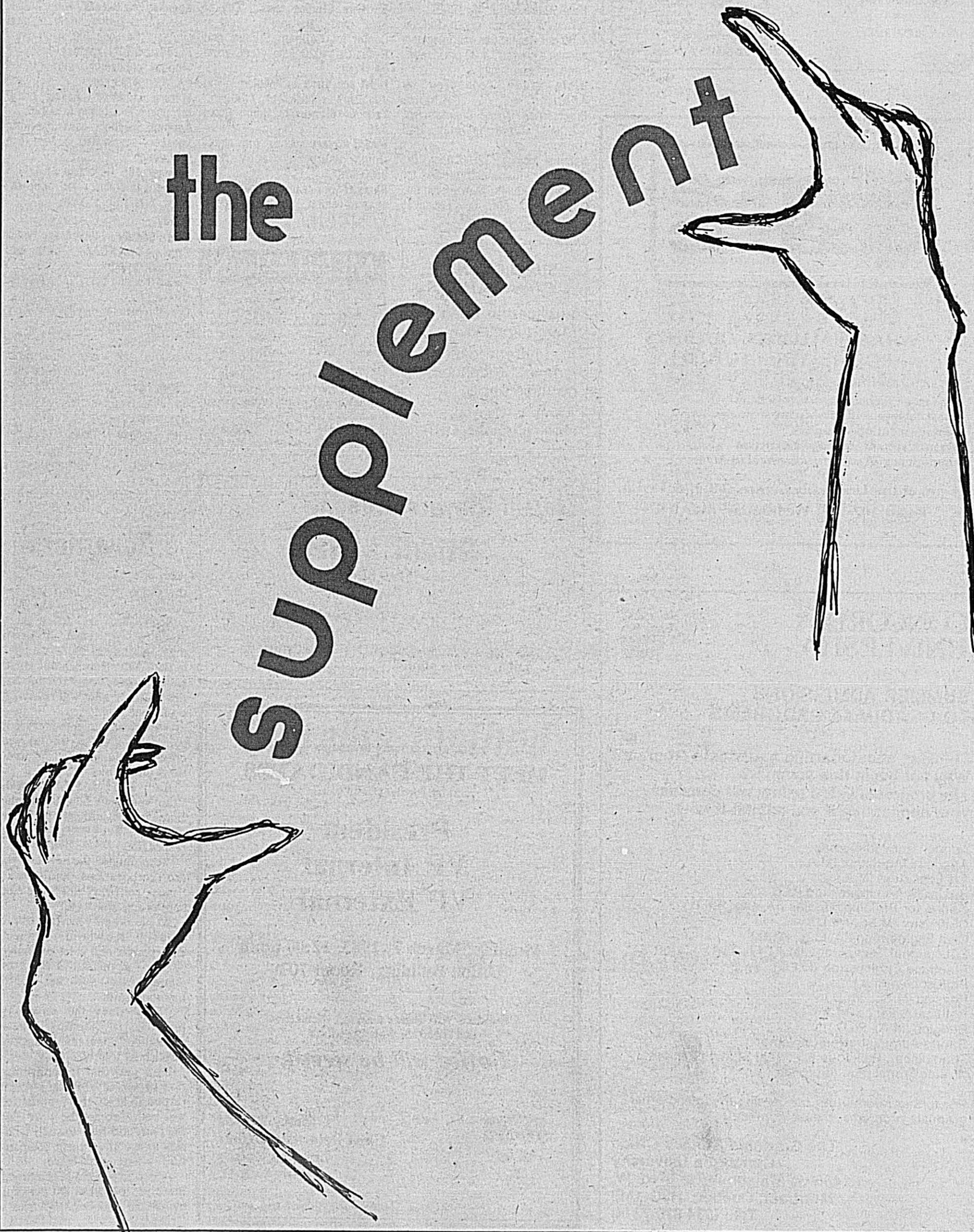
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Vol. 72, No. 75

Thursday, March 3, 1983

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Pir Vilayat Khan, head of the Sufi order in the west, will give an evening of meditation at: 8:00 pm, Leacock 232, \$5.

Bowling Night with Concordia Hillel. Info: Jeff at 931-0826.

Women's interest group RVC at 4:00 pm. Topic: Can you imagine a woman's church? 4:00 pm: Freud, Faith and Femininity

Bible Study sponsored by Anglican, Catholic, Presbyterian/United Chaplaincies. 10:00-11:30pm Douglas Hall Lounge

Seminar biology, 12:00 noon, Dr. Goldstein; independent studies for honours students. Stewart bio rm. S3/4. 2:00 pm. Dr. Lefebvre: animal behavior rm. W4/12

Amnesty International general meeting at 4:00 pm, Union room 310.

Film Society "Anastasia" 8:00 pm FDAA, \$1.50

Northern Studies films "City of Gold" and "Nahanni". 12:30 at Center for Northern Studies and Research. 1020 Pine West, room 24. Free.

Hillel and Kiruv Is Religion killing Judaism? Leacock 214, 7:30 pm. Talk on Bisexuality Union Room 425

McGill Rowers sponsor pub night, Union Ballroom. Happy hour 8:00-10:00

Register your team for boat racing championships, Union ballroom, 8:00-12:00 pm.

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Coffee will be served.



**Marcy Vigoda
Chief Returning Officer
Luranah Polson
Deputy C.R.O.**

...Governors

continued from page 1

the inside that it is to just sell the stocks to someone else."

Such pressure, Moss said, could be "very powerful" or "it may be minimal."

Duff said "divestment could solve peoples' consciences, but not a hell of a lot will really get done that way."

As well, the accepted terms of reference include an altered criteria for judging the corporations and banks.

Both Duff and Moss said, "the opus will now be on the financial institutions (to prove they are investing responsibly)."

According to the new criteria the corporations and banks "must confirm" they are not supporting apartheid.

At the January meeting of the Board, Rowland Frazee, chairperson and chief executive officer for the Royal Bank of Canada as well as board member, said:

"How does the university propose to monitor these regulations? Our bank doesn't publish its loans."

Duff said that for confirmation of the Royal Bank's "social responsibility" the committee will both "accept the word" of the bank and refer to such agencies as the Investment Responsibility Research Centre.

According to Moss, the Royal Bank just obtained 100 per cent ownership in South Africa's Orion bank.

Founded in 1911

THE MCGILL DAILY

"With this one, he'll feel it, all right. On the floor."

Sam O'Neill, Fort Lauderdale
gun merchant, to customer

Katie Armstrong squeaks to ASUS president win by 13 votes

by Richard Flint

Katie Armstrong was elected Arts and Science Undergraduate Society (ASUS) President yesterday in a close three-way race against Robert Lande and Andrea Morrison.

Armstrong squeaked past Lande with 265 votes against his 252 on a final recount. Morrison came third with 209 votes.

Armstrong was "very excited" with the result. In a telephone interview she outlined plans for the coming year.

"I'd like to see the Vice-Presidents for Arts and Science have more of a responsibility to

their respective faculties, maybe with regular meetings arranged between them and the departmental presidents," she said.

"I'd also like to involve more science students in the ASUS, sometimes it seems like it's just an arts students association" said Armstrong.

The ASUS should spend more time preparing a detailed financial plan for the year, according to Armstrong.

"I'd like to sit down in September with a proper budget and do some financial planning with our funds. That way we will be able to tell groups and

journals what we can do, we won't have to tell them to wait till spring to see how much money we have left.

"Money should be used more wisely. In bringing in speakers and organising events we should do what the students want not just what the (ASUS) executive committee wants," she said.

Armstrong did not want to comment on the low turnout (726 people, approximately 11 per cent of Arts and Science undergraduates). Some people were confused about the timing of the elections since they were so close to Students' Society

elections next week.

"I don't know, voter turnout has never been that great. Perhaps if (the ASUS) council was stronger people would be more interested. It would be nice if everyone knew what the ASUS was," she said.

In other results, Susan Himel resoundingly defeated Jeff Zimskind in the race for Vice President Arts by a vote of 393 to 151.

Stepanie Burns and Robert French were elected as arts representatives to Students' Council. Tom DeRosa and Martine Gagnon won positions

as science representatives. John MacFarland and Alexander Pil were elected as arts members-at-large.



Katie Armstrong is happy

Law council ups students' voice

—Inherent professor/student conflicts—

By Jenny Beeman

After lengthy debate yesterday, the Law Faculty Council passed a motion by a 17-6 vote to increase its student representation. The student representatives were not allowed to vote on the motion.

The motion was originally on the agenda of the Council Meeting of February 16th, but the debating continued beyond the 6 p.m. deadline and no motion was made to extend it.

Most arguments against the motion were based on beliefs that students do not have long term goals in mind, nor are they aware of the complexities of running a law faculty.

Moreover many believe that there is an inherent conflict of interest in the aims of the professors and those of the students, most noticeably regarding the time professors should spend teaching vs. time they should spend for research and writing.

Those for the motion maintained that the students have acted very responsibly and, con-

trary to the first argument, they are able to look at long range effects of issues. Furthermore, increased student representation will lead to more well-rounded student input and increased student awareness of issues, they said.

However, one faculty member, professor Roderick MacDonald (who seconded the motion), said student representation is not the solution to the underlying problems and that "there will be a time, maybe two years, maybe next year, when we will have to make a decision as to whether there should be any student representation."

According to student representative Fred Hoefert, "This has been the biggest non-issue of the decade. Not that it's not important, but much more is to come."

Law Students' Association President Roger Cutler said "Now that they've recognized our part in the faculty, it's up to us to act responsibly in order to fulfill our position accordingly."

Some council members proposed a motion to table the first motion (more student reps) so more research could be done. They said that law faculties with outstanding international reputations, such as Harvard and Oxford don't have student representation on their faculty councils, while McGill has the potential to attain such a standing.

The arguments against this motion were:

1) it is misleading to take figures of student representation of a foreign law faculty out of their cultural context.

2) that the motion itself would delay the first.

Frank Watts



The Law Faculty Council accepted three new student voices yesterday, putting the permanent teacher/student ratio on the faculty's top decision-making body to 1:4.

BoG adopts morality method

by John Maxwell

After three years of bureaucratic haggling, the McGill Board of Governors passed the terms of reference for their "Committee to Advise on Matters of Social and Moral Responsibility" Feb. 17.

The terms list possible actions against financial institutions in which McGill invests if these institutions are found to "support of facilitate apartheid or 'pass law' (segregation by identification) system."

According to Allister Duff, vice-chairperson of the committee, the committee had been "in limbo" since May '82, when the Board of Governors rejected the terms of reference they had previously approved in Oct. 1979.

This rejection was their response to six reports on financial institutions submitted by the committee. The reports contained recommendations of action against some of the corporations and banks that

McGill invests in; not one of the reports called for divestment.

After the terms of reference were sent back, "the committee had had its fill, had put in lots of work, and we only got going again last fall," Duff, a professor at the Centre for Continuing Education, said.

"It was very frustrating for the committee," he added.

The chairperson of the committee, L.C. McDougal, a retired businessman, had already resigned prior to the submission of the six reports.

When an altered set of terms of reference were introduced to the Board in January '83, the board sent them back again to the committee because of a problem with the criteria for analyzing the financial institutions.

In the terms that were finally accepted two weeks ago, divestment was deleted from a numbered list of possible actions against socially irresponsible financial institutions.

Divestment will now be considered only if the other options fail to "effect improvement."

Nathan Moss, the University Secretary, said "it doesn't help to divest; the committee feels that it is more effective to put pressures on corporations from

please turn to page 2

CEGEP student reprieve

Montréal's four universities have decided to extend the admission deadline for CEGEP students by two weeks.

McGill, the Université de Montréal, the Université du Québec à Montréal and Concordia ran an advertisement together Monday, February 28, in the Gazette and La Presse stating the March 1st application deadline had been extended to March 15th.

According to the McGill admissions office, the extension only applies to students present-

ly attending CEGEP and was in response to the numerous requests from students for "permission to apply late" forms. These students could not have their results transferred to the universities because their school's clerical offices were closed during the strike over the PQ government's Bills 70 and 105.

After March 15th, admission policy reverts to normal procedures.

MUC wants musicians silenced

by Yesim Ternar

"We are not going to have an unlimited number of people playing wherever they want." So said Montréal Transit Commission's general manager for operations Jacques Bouverette as quoted in the *Gazette*.

He is referring to musicians who play in the métros of Montréal. And he is not planning to limit their numbers because he hates their music. This problem has more than musical overtones.

The MUCTC plans to limit the number of métro musicians by holding yearly auditions before a community board and then charging the winners a yearly licence fee for the permits they will issue. They will also designate specific stations for live music and restrict the musicians to chosen spots. These regulations are modeled after a similar law adopted in Toronto in 1979.

What do the musicians say to such restrictions on their art? *The McGill Daily* interviewed four street musicians: Pietro (Michael Pietrocattelli) who is the president of the Association des Chansonniers & Musiciens Publics du Québec, Caz, Brian and Mark.

We are sitting around Pietro's dinner table. Pietro and Brian are the older members of the group. They all agree that proposing regulations (by the MUCTC) is a paternalistic move by bureaucrats who view their life-style as irresponsible. But the street-singers don't want to be supervised. They want to be allowed to practice their art freely.

Pietro explains why he organized the streetsingers' association. "It was in response to a cultural shock," he says. "In January 1981, when I was auditioning for the CBC talent contest, I met a classical guitarist — Richard Cyr — who told me he had been charged for playing music at the Bonaventure métro. They had charged him under Article 18 for soliciting. He jokingly asked me if I would support him and his partner at court. During the next week I digested this event. It was totally shocking to me

that I was living in a city that harassed its musicians. I took it to be a basic infringement of human rights."

Brian comments that there is a contradiction between the image Montréal wants to project and what it is. "If this is the Paris of America, we are contradicting ourselves because what makes Paris so charming is its street action."

Pietro continues with the story of their association. "Up until 1981, music for me was a means of expressing deep feelings in my living room," he says. "But when I went through that shock, I took my music out to the streets. I organized a demonstration in front of the municipal court. I earned my first dollar street singing there."

He says he learned of other similar cases and decided to form an association. His organizational skills gained from previous radio and advertising work came in handy.

Brian remembers how he met Pietro: "Pietro approached me when I was playing clarinet at Square Victoria métro. First I thought he was going to hustle me for the spot. He showed me the association badge and explained to me the objectives of the association. I thought the association was a good idea. That's how we got involved together."

The Association des Chansonniers & Musiciens Publics du Québec has several objectives. It provides a voice for the musicians by making their concerns known to the public. It assists the musicians in developing their art as a form of cultural expression. It also initiates and organizes public animation projects. During the summer of 1982, for example, Pietro organized the street singers to sing at Man and His World. Pietro has also started an independent label called Street Show Records. Their first project will be a single intended to raise funds for the association and future productions.

We discuss the importance of street performances in the urban context. Caz stresses how street performers break the



daily — EDWARD G. ARZOUAN

walls people put up when they go out. "We are putting back a bit of humanity, a bit of spice and colour," he says, "into the daily routine of going from point A to point B." For Caz street life is very important because it affects the way you think about your life. "If there is nothing happening around you, you won't be motivated to express yourself," he concludes.

Street performing is a subsistence activity for these musicians whose main goal is to develop their art and write original pieces. Caz's music for example, has developed a lot in the past two years since he met Pietro. When he met Pietro, he was a shy romantic singing bluesy songs. The afternoon they met in Old Montréal on the square, Caz was singing an original composition called "Eastern Friend" — a picturesque interpretation of the crucifixion phenomenon. Now he says he is trying to combine the elements of reggae, funk and blues to create "something danceable and cheerful in which I can say something subtly. I don't want to be overpowering. I want to have fun. There is no one truth in art."

None of them has made a fortune playing in the métros. But Brian relates the story of an extravagant admirer: "About a week ago, a woman came to me after she had been listening to me play. She said it was beautiful. She said she had no money to give me. Then she took off her bracelet and her watch and threw them in the box."

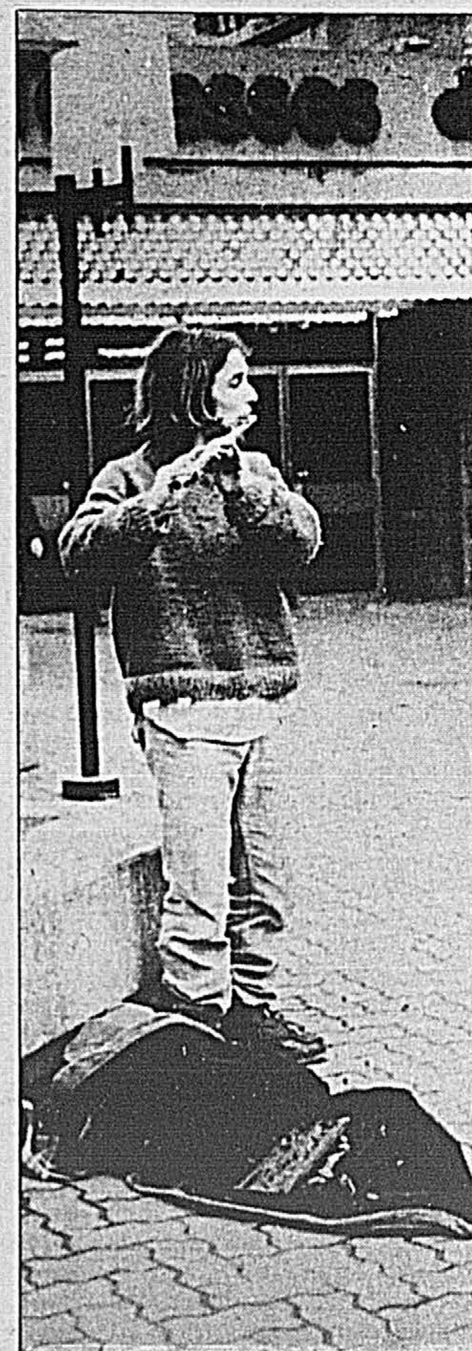
For Mark what is really bothersome about the constant harassment by the police and the proposed regulations is the interpretation of their art and their life by the authorities. "They see us as bums," he complains. "But we are not bums. The guy who enforces the law on us may go home to read *Allo Police*. I go home to read Hugo or Rimbaud."

Pietro was a recent victim of such prejudice. On Nov. 19, 1982, as he was playing at the Berri de Montigny métro, he was picked up by the métro police and thrown into a closet at the métro station.

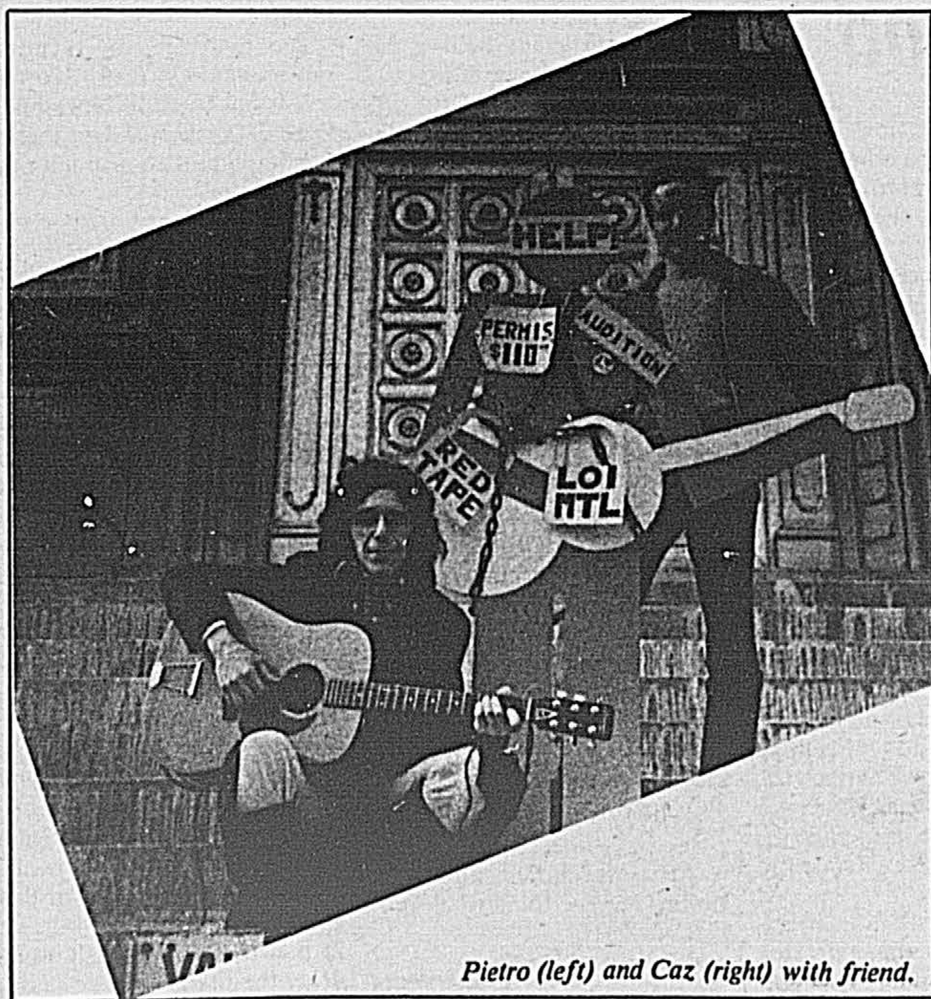
The shock and frustration of being locked up in that dark closet for half an hour was enough for Pietro to produce the theme song for their protest campaign. *The Heat's On* alerts the public to the predicament of the artist who naively takes the freedom of expression for granted.

(© 1983 SunnyStreet Music Publishing)

*Hey, Hey People
Got a story to tell
Bout a poor street singer
Got thrown in a cell
For playing his song in the subway
Down underground
Not too far away from hell
It's too cold outside
And the heat's on too high
It's too cold outside
And the heat's on too high inside.*



daily — BARBARA DAVIDSON



Pietro (left) and Caz (right) with friend.

On cultural imperialism

by Brendan Kelly



Adolph Hitler developed a strong distaste for the United States and went as far as to say, "I don't see much future for the Americans." As wrong as his prediction might seem (and it might not be that wrong if you measure the U.S.'s success by the declining intelligence of her presidents in recent years), it is interesting in that Hitler's impression was shaped by the many Hollywood movies he saw during the 1930's.

Today, the United States' cultural force is even more pronounced with all of the developed western world and most of the Third World having been blighted by the pernicious taint of ABC, NBC, or CBS. With a B-rate movie actor in the White House, the thin line between cultural and political-economic domination becomes completely blurred.

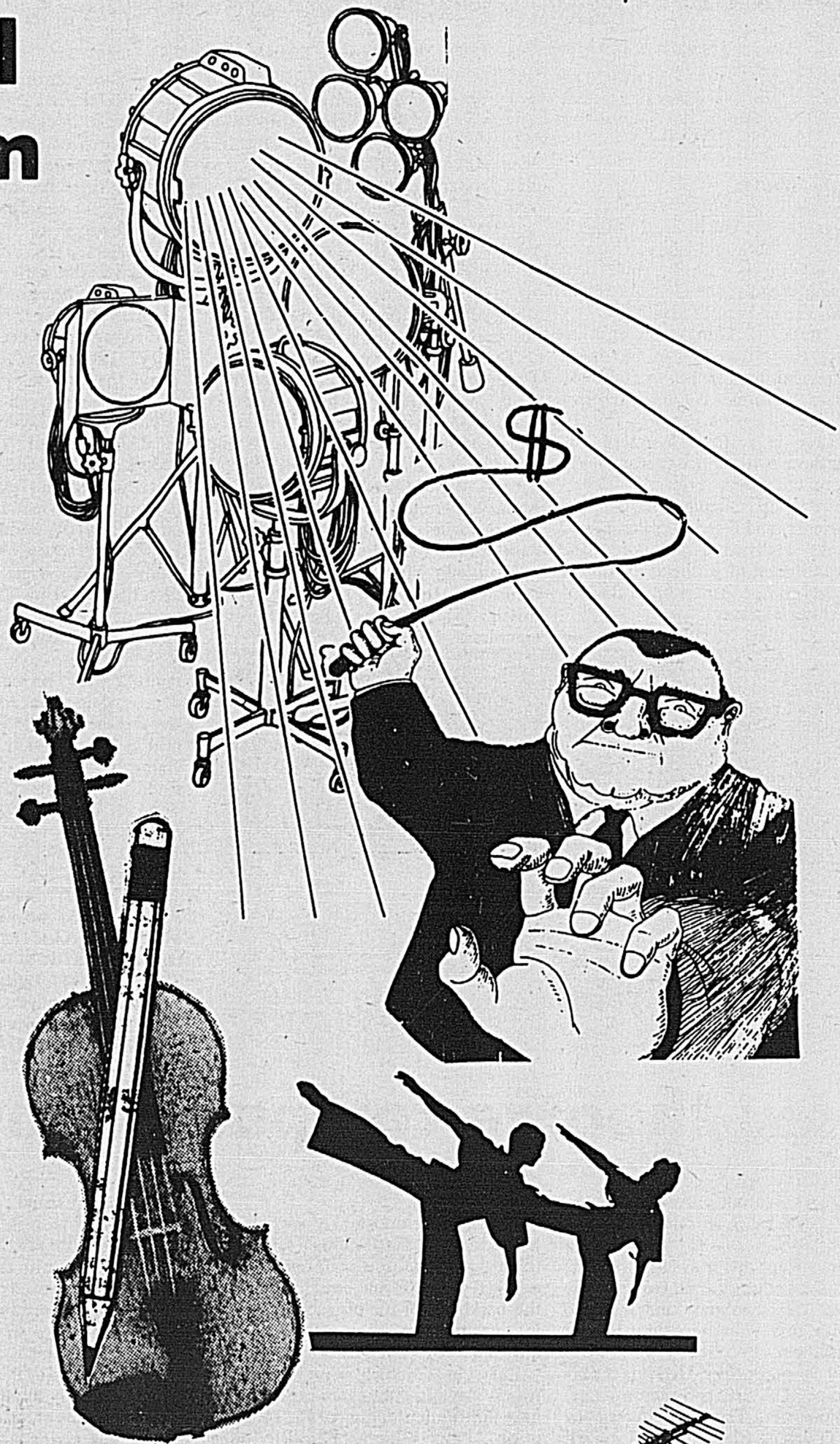
These unashamedly subjective observations are a suiting introduction to the problem of U.S. press coverage, xenophobic and slanted as it was, of the recent cultural conference in Paris, sponsored by François Mitterand's Government. The main subject of the colloquium was ostensibly the artist's relation to economic problems but the majority of American journalists instead focused on the French charge that the U.S. was guilty of cultural imperialism.

The controversy started last year when the French Minister of Culture Jack Lang complained about "this financial and intellectual imperialism that no longer grabs territory, or rarely, but grabs consciousness, ways of thinking, ways of living."

For most U.S. commentators then, Mitterand's cultural conference was viewed as the first step in an attempt to counter-attack American cultural imperialism while, at the same time, trying to pacify possibly hurt U.S. feelings by inviting many prominent American intellectuals, including the New Deal economist John Kenneth Galbraith, the flamboyant novelist Norman Mailer, and the director Francis Ford Coppola.

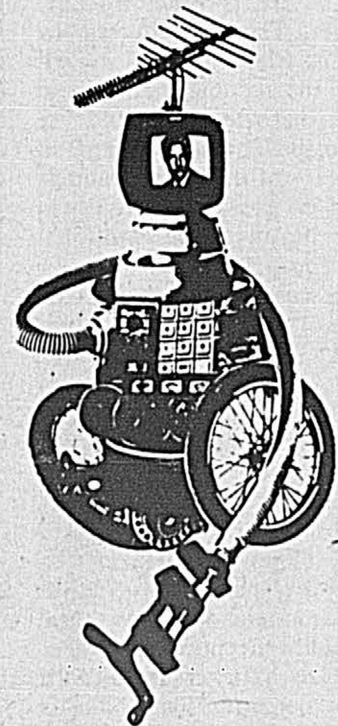
A good example of hostile American reporting was two large articles in The New York Times, by E.J. Dionne Jr., devoted to the conference. The articles implied that the event was a publicity gimmick to divert attention from the real problems of France's Socialist Government and implied that perhaps French culture received less world-wide recognition than American culture for the simple reason that French artists weren't as talented as their fellow Americans.

The articles attribute the view that perhaps American culture is popular for economic rather than aesthetic reasons to left-wing critics. It seems to be a strange notion that you have to be a socialist to believe that Third World countries have the same inherent artistic abilities as the U.S. but that they have bigger economic problems that create difficulties in producing, and even more importantly, in distributing their art. On the contrary, you'd have to be an ardent American nationalist to disagree with the preceding statement about the equal allocation of artistic talent.



All of this is not to imply that American culture is not worthy of universal exposure. Hollywood did make many extraordinary films (even if they don't anymore) and rock'n'roll, the U.S.'s most significant cultural achievement since World War II, is probably a necessity for adolescents in any industrial country. But appreciating artists as diverse and astounding as Mark Twain and Marlon Brando does not necessitate concluding that the U.S. has a natural ability to produce the best culture in the world.

This milk-and-honey view of the U.S. is as misguided as the radical Third World perspective which perceives the U.S. as the land of shit and money where there is no possibility of producing any art more profound than T.V. game shows. But to ignore the economic aspect of American domination of world culture is to engage in nothing less than thoughtless nationalism bordering on subtle racism.



Searching, surviving in the State of Things

The basic reason for the film was to re-consider my profession and to re-think my position towards the cinema. — Wim Wenders, November 1982 —

by Martin Siberok

The result of Wim Wenders' reconsideration was *The State of Things*, a film, shot in black-and-white, which he regards as "un petit film". This "petit film" won Wenders the Golden Lion of the 1982 Venice Film Festival.

The State of Things attempts to delineate the differences in European and American approaches to filmmaking; while the former is more interested "in the space between people", the latter believes in a story. Wenders personifies these two distinct approaches in his central characters: Friedrich "Fritz" Munro (Patrick Bauchau) the German film director, and Gordon (Allen Goorwitz), the Hollywood producer. The European dream of a director's film is pitted against the American reality of the producer's dictates.

Set in Portugal the film focusses on

Munro working on a post-nuclear holocaust film (a re-make of Allan Diwan's *The Most Dangerous Man Alive*) entitled *The Survivors*. Due to a lack of funds the film crew is forced to halt production, until Gordon, who has returned to Hollywood, secures the necessary financial support. Left stranded in a seaside hotel, the crew impatiently awaits news from Gordon, who seems to have disappeared. The sense of abandonment intensifies as the members try to cope with their isolation.

The Survivors have become survivors. Confined to one place their uneasiness turns to tension as each crew member deals with their free time differently. Their personal emptiness, sorrow and apathy emerge and become the state of things. Warren Zevon's "Carmelita" about a heroin addict "on the wrong side of town", sung by one of the crew, captures the general mood.

Eventually Munro decides to act and returns to Hollywood to search for the missing Gordon. The change of location signifies a shift in film styles; the slow-

paced European drama is replaced by an up-tempoed American suspense film.

Wenders does not use a traditional technique of narration; "In *The State of Things* the very notion of a story is the subject." This becomes very apparent in the engaging encounter between Munro and Gordon as they drive around Hollywood at night in a Winnebago discussing the differing ideologies on stories and the impossibility of finding financial backing for the film. As Gordon remarks, "We're all trying to tell a story. They (loan sharks) wanted a story. The same story in colour and with an American director would have sold."

The strong autobiographical element in *The State of Things* cannot be disregarded. Wenders moved to the States in 1978 thus becoming the first exponent of the German New Cinema to attempt a Hollywood film. At Francis Coppola's request, Wenders went to Hollywood to make a film about the detective novelist Dashiell Hammett (creator of Sam Spade). Due to numerous difficulties and delays the film took four years to complete. Wenders' desire to shoot on location in San Francisco and in black-and-white so as to recreate the style of the 40s found no appeal in Hollywood. The final version of *Hammett*, shot in colour and in the studios of Hollywood, is a faint impression of Wenders' original intention. *Hammett* was finally released last fall in Europe, but as of yet no American date has been set.

During his *Hammett* undertaking, Wenders made two other films: *Lighting over Water* (Nick's Movie), a documentary on, and with, Nicholas Ray, and *The State of Things*. The need to evaluate his Hollywood experience and allow him to regain control over his craft led Wenders to make the latter.

Since *The State of Things* deals with films and filmmaking, Wenders is able to pay tribute to several of the cinema 'greats' (John Ford, Fritz Lang, Friedrich Murnau), as well as to the American B-Movie directors (Sam Fuller, Richard Corman).

Ford's presence is strongly alluded to, Munro reading a passage from Alan Le May's *The Searchers*. Later on Ford's film of the same name appears on the marquee of a Hollywood theatre.

The Murnau element is evident in Munro's name (Friedrich Munro), and is later underlined, Fritz actually citing a Murnau quote: "I'm at home nowhere, in no house, in no country."

Munro's film was entitled *The Survivors* and *The State of Things* is full of them: director Sam Fuller plays the hard-drinking cameraman, Viva Auder (of Andy Warhol fame) Munro's wife, director Richard Corman a Hollywood lawyer, and Paul Getty III as the agonized screenplay writer. For his director of photography Wenders used the famous French cameraman, Henri Alekan, a master of black-and-white, who started out with Cocteau and Allégret.

For the cineaste who loves seeking clues and references, *The State of Things* is an engaging film. But it is more than just a string of contrived references, it is a story about searching and surviving — a preoccupation most of us share. It also serves as a parable about different approaches in storytelling within the cinematic structure. As one of the characters claims, "A life without stories isn't worth living."

The State of Things (*L'Etat des Choses*) is showing at Cinéma Outremont (1248 Bernard West) and L'Autre Cinéma (6430 Papineau/corner Beaubien) in English and French with French subtitles throughout March and April.



New theatre company shows courage

by Chris Cavanagh

How does someone enter another person's pain? What if that pain is rape, a violent act which can lock the victim in a living hell? Rape that may hurt everyone connected to the victim? How do we overcome our numbness and learn to deal with this ultimate expression of male violence?

I'm A Stranger Here Myself is a play about rape. The first production of the St. Antoine St. Theatre, directed by James O'Brien, tries to teach its audience about the mental trauma and depth of pain that the victim and her friends go through. The play succeeds in touching on many of the major traumas of rape but suffers a loss of credibility in its attempt to deal with the emotional reactions of all involved.

The opening scene introduces us to the entire cast, two couples, Liz and Ian, Pam and Ken. They discuss their daily routines, new jobs, having babies and Ian recounts an African parable about a grasshopper. This has everyone intrigued and frustrated when they cannot solve the riddle of the parable. They part on a tense note.

Liz (Karen Fullerton) is a dancer who is having trouble translating into dance her ideas and emotions about love. She finds that her old conceptions no longer fit and she tries to share her turmoil with Ian who does not understand. She is very open and seems to be a very suc-

cessful artist. The next evening she is raped.

Karen Fullerton quickly endears Liz to the audience maintaining a solid bond them throughout the performance. Her acting is powerful and emotional, and is the backbone of the play. She succeeds in making her character believable unlike the rest of the cast.

Fullerton is aided by a well-developed role which gives the audience much to base their understanding of Liz's trauma upon. Pam (Diana Fajrajsl), Ken (Stephen Geras) and Ian (Robert Parson) suffer the same handicap: poorly developed roles that are at best two-dimensional.

None succeed in making their characters believable, least of all Parson

who seems overly-reserved as the 'alienated husband'. Rather than a human being in pain he is a caricature that serves more as a foil than as a fellow character. Fajrajsl and Geras deliver adequate performances within the confines of undeveloped roles.

I'm A Stranger Here Myself is the result of four months of research and interviews on rape by the company, as well as its own study through improvisation. This research is at odds with the purpose of the play giving it an overly-didactic tone thus sacrificing badly needed character development.

This tends to reduce human emotion to the level of two-dimensional interactions between actors on a stage. This didactic thrust necessitates a broad focus

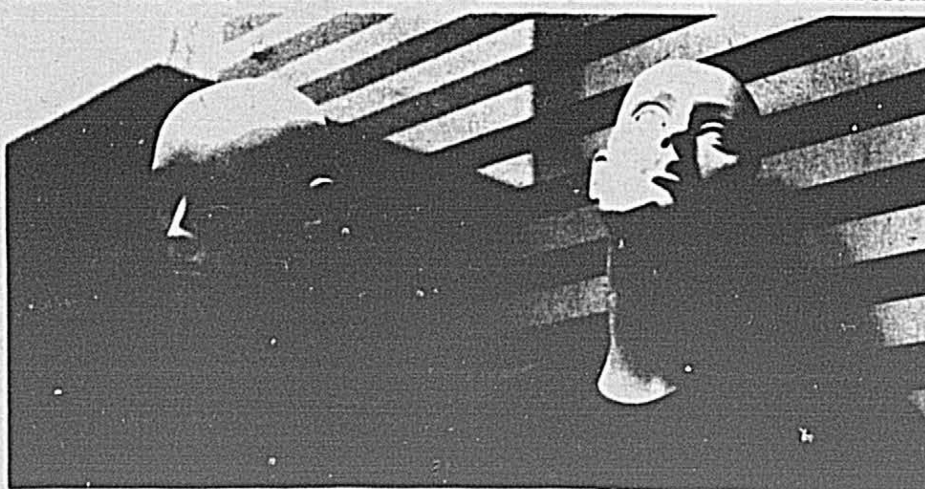
and though the research is excellent, here it serves to distance the audience from the human level.

Each person experiences a major trauma and 'snaps' into a new state of mind after which they understand Liz's pain a bit better. Though snapping is a result of the experience of rape the likelihood of everyone going through it is small and contributes to the lack of credibility that this play suffers.

The poor character development adds to this aspect; one minute they are coasting along through life and the next they are all having nervous breakdowns. The nature of this message is that it detracts from the seriousness of the issue of rape if everyone is experiencing pain equal to the victim. Though rape may affect all those involved, equating it to other pains, however akin they may be, serves to trivialize the victim's pain.

Tackling the issue of rape is a courageous move as the first production of a new theatre company. Despite the drawbacks this play has some real moments that will make people shiver and for those of us who choose to set aside our anesthetization there may be something to learn about what rape can do to people.

I'm A Stranger Here Myself by the St. Antoine St. Theatre continues through March 13 at Studio Altaire (2071 St. Lawrence Blvd.).



Mephisto: Faust recast for Nazi Germany

by Bradley Foster

Thirty years after the defeat of fascism in the Second World War, film makers, particularly in Germany, began to explore Nazism, filling a great vacuum in German cinema. Nazism became taboo in Germany after the war, leading artists to pursue escapist themes in the reconstruction era. The next generation of film makers (including people like Fassbinder and Wenders) sought to explore this turbulent and contentious period in German history. Two of the better known films on this subject are *The Tin Drum* and *Lily Marlene*. The newest film in this genre playing in Montreal is a Hungarian production called *Mephisto*, based on the story of *Doctor Faustus*, — a man who sells his soul to the devil. The myth of Faust is easily adapted to Nazi Germany, where the Nazis had little trouble finding souls to buy. *Mephisto* avoids the obvious pitfall of making a black and

white distinction between good and evil.

The story of *Mephisto*, written by Klaus Mann (son of Thomas Mann), revolves around the exploits of an ambitious actor, Hendrik, who sacrifices his political and moral scruples, enabling him to thrive under fascism. It is based on a true story of an actor who was known by Mann, and it was banned until recently by the actors estate.

Hendrik becomes known in communist theatre in the early thirties for his renditions of Brecht plays. He subsequently develops many friends and acquaintances in the communist movement. When Hendrik moves to Berlin to make it in the capital, he is not at all disturbed when he is told that the Nazis have come to power. Instead, he recants his former beliefs and nurtures contacts in the party, selling his soul to the devil.

Nazism, being a mass-mobilization movement, sought

to use the theatre and cinema for its own ends. A symbiotic relationship arises between Hendrik and the party, each using the other. Hendrik is used by the party to entertain the masses in the State Theatre and to legitimize the regime's cultural policy. In turn, Hendrik rises in the theatre to become the new star of the German stage. Hendrik has entered a trap in which he can only go deeper, with less and less control of his own actions. The irony of the situation is that the actor becomes an actor in real life, with the script written by the Nazis.

Mephisto is a timely film. Because of the recession, individuals are mainly concerned with getting a job and getting ahead, and their convictions end up in the waste basket. Hendrik's plight is an extreme example of the sacrifice of scruples, but this does not preclude the fact that there is something to be learned from

his downfall. *Mephisto* is a very powerful film, because the actor is not a total opportunist — he tries to use his influence to spare some of his radical former colleagues.

Hendrik is portrayed as a fairly normal person who is caught up in a fluke of history and does what he thinks is best. There are no answers to the dilemma of resistance or co-operation in *Mephisto*, but the

film explores the problem in a new and interesting way. One would not expect such a powerful condemnation of complicity with a manipulative regime to come from Eastern Europe, which is not exactly known for a liberal cultural policy. *Mephisto* is a brilliant film, one of the best looks at how an individual could be affected by the Nazis. The overall impact of the film is similar to *The Tin Drum*. It leaves you thinking.

Dear Liar: letters and love

by Mary Bredin

Reading someone else's mail leaves one with a sense of trespassing on another person's life. *McGill Players'* dramatic presentation of *Dear Liar*, the correspondence between George Bernard Shaw and Mrs. Patrick Campbell, envelopes you in eavesdropping intimacy. Full of good gossip, anecdotes and romantic philosophizing, the play is thoroughly captivating and enjoyable.

There are only two characters, played by Anne Farquhar and Bernard Mosca. They introduce themselves at the beginning of the play and explain how the letters came to be found in a hat box in France. Jerome Kilty adapted the play from actual correspondence between the famous actress and the notable playwright, which spans 40 years. Mrs. Patrick West was known best for her performance in the original production of *Pygmalion*.

The stage is divided in two halves. Judging from this, one would expect the play to be static. One half of the stage is dominated by Mrs. West's writing desk where she attempts to work out the course of her life. The other half is dominated by the flamboyant Mr. Shaw and his desk. In the centre a trunk provides a meeting place. A hat box sits as a reminder of all the memories and emotions recorded on paper.

The play's literary quality is seen at every turn. The backdrop is adorned by a large open book turned to page 44 of the script. Perhaps this is a reminder of the theatrical nature of the letters or maybe a brief glimpse of intimacy before the page is turned.

Despite the few stage settings and lack of stage movement the

play never stands still. The first act is full of vigour and life. Shaw writes that he is enchanted by the actress at an age at which he should know better: "I'm 56 and not grown up." She states that her age is 39 (although her daughter is 28). Their sense of youthfulness is reflected in the bright costumes.

The excitement revolves around Mrs. Patrick West playing the role of Eliza Doolittle. A rehearsal between the strong-headed actress and the determined playwright is one of the most amusing scenes.

The second act takes on an aura of seriousness. Both Mrs. West and Mr. Shaw dress in a more somber and dignified manner. Stella is disturbed by her lack of income, the death of her son and World War One.

At one point, Mrs. West decides she would like to include some of Shaw's letters in her autobiography. He, in turn, writes her into one of his plays. Neither is amused. Shaw admits he uses Stella to his advantage. Here our sympathies turn to Stella who begins to lose control of her career.

Farquhar plays Mrs. Patrick West with careful understanding and sympathy. Her performance draws you into the play; just as the letters tell so much, so do her expressions and gestures. Farquhar's voice is clear and convincing. Even as West's career begins to fade one can see that her mind, speaking through the letters, is forever youthful.

Farquhar looks and acts the role. She portrays Mrs. West's inner self through a letter. This is surely a difficult task. The only flaw in her performance was a number of forgotten lines, too many to be ignored. Otherwise, Farquhar captures the pride and

grace of the fading British actress with style.

Stella finally realises that it is not she who is trapped in an imaginary world but Shaw whom she calls "the kind of liars and humbugs". Her intimacies with Shaw finally reveal Shaw as a 'dear liar', justifying the play's title.

Shaw is played convincingly by Bernard Mosca. His personality of the lovesick cad, the vegetarian, the genius, the writer makes Shaw a more difficult character to play.

Farquhar commands the play with her quiet assurance while Mosca raises his voice to restore his position. Shaw's insecurity may be integral to the portrayal but the theatre is small and the booming voice is more distracting than convincing.

The play is based on two

please turn to page 11

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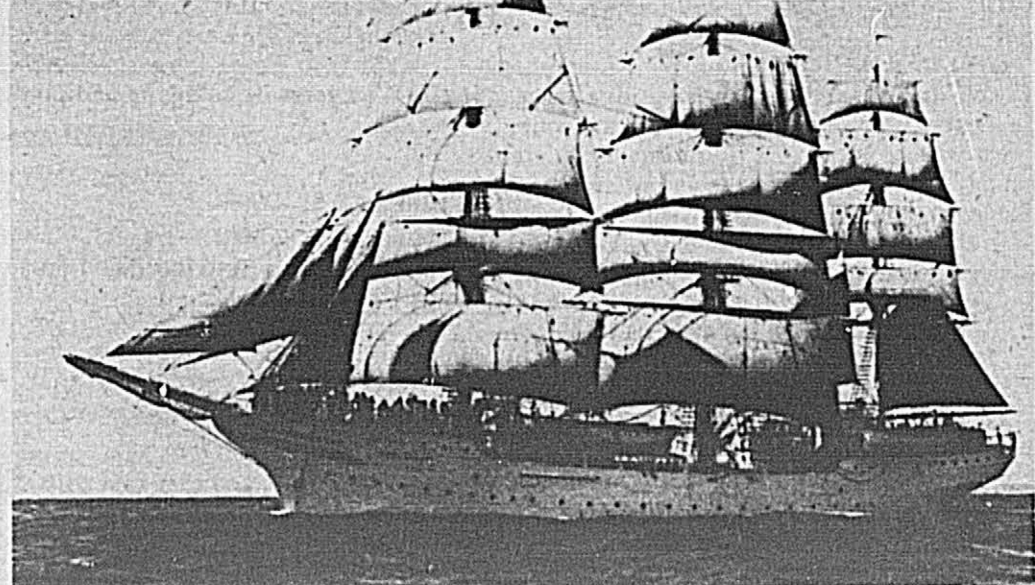
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by Albert Nerenberg
and Brendan Kelly

*Stability is in my mind
I associate with my kind
Charity, it fills my heart
To help the poor in Africa*

*Good, yes, you've done well — here is a small prize
The history of the world.*

King/Gill

Are there fundamental contradictions in your way of life?

The British rock group The Gang of Four think so as they exploit these contradictions for the purposes of your 'entertainment' and their livelihood. It seems at least slightly ironic that a group of Marxist social critics play white funk on the American disco T.V. show *Dance Fever*.

Or that they're one of the most rocking, party bands in the music business. Which leads to the Gang of Four audience — they draw a mixed crowd of preppy poseurs, jaded intellectuals, and leather-clad punks — some who slam-dance, some who don't listen to the lyrics, and some who came out of a vague awareness that something was going on.

Their sold-out concert at the glossy Park Avenue rock bar Club Soda on Tuesday night was a great rock'n'roll concert — no more, no less. Dancing over dialectical deduction was the evening's unspoken code of action.

Their show combined savage, manic, frenzy with precise, sophisticated rhythms. Lead singer Jon King's eyes screwed up into his head and his arms made sporadic windmills in the air as he sang lines like "To hell with poverty, let's get drunk on cheap wine".

Guitarist Andy Gill's obsessive stare and demented use of feedback completed the tormented quality of the entertainment. Hugo Burnham, with a skinhead haircut and outfitted like a R.A.F. pilot, kept up an inspired and subversively syncopated backbeat.

Sarah Lee, the newest recruit to the former all-boys band, provided a sometimes sub-sonic bass rhythm and, along with Burnham, completed the pulsing background to the ominous guitar and melodica duct of Gill and King.

The evening gave us the sense of participating in a communal conspiracy to imagine a much better place. The Gang of Four did provide genuine and total, if only fleeting, release through brilliant music. — To hell with university, let's get drunk on not-so cheap music.

We talked to the Gang of Four before the concert and what follows is some of what was said.

*Every body is in too many places
To crack the shell we mix with the others
Some flirt with facism
Some lie in the arms of lovers*

We Live As We Dream Alone

Daily: Why are you so loathe to call yourselves political?

King: I don't think we're loathe to. But I think that people think that means we sit about writing songs about nuclear war or say grand topics. That's not really what we sing about. We don't sing about grand topics at all. We're not politicians and we're not in the business to stand for election or anything. So we don't talk about how to run the country. What we write about is about people's relationships and the way they are affected by them — as a part of the big picture. That is political, I'm not denying it. I'm proud of it. But it's not political the way people tend to think which is like regurgitating some strange sets of ideas. "Like the police are out to skin you blah, blah, blah".

Where we write *I Love a Man in a Uniform*, other songs are about "don't join the army they're all bastards". It's a different tack from the way we approach things.

Daily: With the song *Uniform*, a lot of people don't seem to get the satire. Is it deliberately ambiguous?

Gill: It's a description of a particular character and a

way of thinking. I don't know how obvious you have to be.

King: They didn't misunderstand it in England. I mean the BBC banned it and when the Falklands Islands came out our song was something that was taken straight off the radio. We went to do a TV program and we're going to do *Uniform* because it had charted. The producer said you can't play *Uniform* because the Brits were going to send in their troops that evening to the Falklands Islands to re-occupy them. And they said sorry it would be in very bad taste because there would be casualties.

We said alright we'll do another song called *Call me up*. They slipped out. They thought it was about conscription. In fact the idea of that was a telephone call. In fact when we put the single out we had to put *Call me Up*, brackets, "If I'm home".

The media saw it for what it was — not in tune with the Falklands factor.



Sarah Lee, bassist for Gang of Four

Daily: What do you do to fight being a corporate rock band?

King: Being completely incompetent. I don't think we're very good at being efficient. The truth of the matter is that we don't run spectacularly well.

Daily: Do you find any contradiction in being on big record labels like Warner Brothers and EMI?

King: No. When we started that was a question that was asked quite a lot when everybody was into making home-made records — that do-it-yourself ideology. We wanted to throw ourselves over into a larger marketplace. We did that show *Dance Fever* last week. That's an ideal place to put over our ideas because you're talking to really entrenched middle America. Obviously you've got your own kind of parish where people are agreeing with what you're doing but we've never really stood for ghettoised music. Like saying that everybody else is irrelevant — lets disregard them. I think our songs have more meaning when the irony is more obvious.

We haven't existed on a bullshit promotion basis at all. We survive by going out and playing real hard.

*Your kiss so sweet
Your sweat so sour
Sometimes I'm thinking that I love you
But I know its only lust*

Damaged Goods

The fact that were in with large corporations hasn't meant that we've had that kind of bullshit thing and us going with it.

We own the tapes and sub-license them to Warner Brothers. They accept finished tapes. Either they like it or they lump it.

Daily: What if you produce something which offends them?

Aspectre ha

The Gang

King: If we did an LP that was 14 minutes of us farting they'd be obliged to accept it. They'd have to pay us for it.

Burnham: If they don't put it after a certain period of time then the contract becomes null and void.

Daily: Could you give a quick history of the band?

King: We started in Leeds five years ago, Hugo, An-

*To have ambition was my ambition
But I had nothing to show for my dreams
Time with my girl I spent it well
(You must be joking. O man you must be jok-
ing)*

The girls they love to see you shoot

I love a man in uniform

I Love A Man In a Uniform

dy, myself, and Dave Allen, who used to be our bass player, and we released an EP with *Damaged Goods* and *Anthrax* on it then we got a deal with EMI records for the rest of the world on the strength of that record and our live shows. We were selling out three thousand seaters in London by that stage.

Then we recorded *Entertainment!* which we then flogged to Warner Brothers for North America. That was 1979. We did *Solid Gold* in 1980. Dave Allen left, and Sarah Lee was the obvious replacement because she played with Robert Fripp's League of Gentlemen. She joined the band and we did *Songs of the Free* which was released last summer and did a three month tour of the States with that one. We hope to release an album at the end of April.

Daily: Don't you think a lot of people go to your concerts just to see another new wave band albeit a band they really like, but they just go there to hear some music and dance and not necessarily have their consciousness raised or even listen to the lyrics to the songs?

Gill: If it's just for the music that's alright with us. A large part of it is obviously what they see in us. It's very difficult to get down and package what the exact reasons are that people go to see you. It's a complex question.

There will be some people who know nothing about our stance; they're just people who come along. Even if they leave no better I think there's no harm done. But usually what happens is that people see you and become fans and start to know more about what you're doing. Reading and listening to



Songs of the Free: reaching out for new markets.

unting rock

of Four

the records maybe many times and thinking about the ramifications of what you're talking about. Reading interviews.

King: *Uniform* lasted twenty weeks in the Billboard disco dance charts and I'm sure a lot of people liked it because it was a bloody good dance song. I don't see any objection to that. Think of an example of a band like The Velvet Underground. If you went along to see them you'd probably just hear a fucking racket — nothing about what it stood for or whatever. And then you'd see the records and maybe hear the lyrics. You don't necessarily have to be into taking heroin to like Lou Reed's writing, to be excited by the ideas because it's not like anybody else anymore than the Gang of Four are like anyone else. Audiences are not saying 'oh the Gang of Four are another funk band like Spandau Ballet'.

Daily: *What do you think of North America?*

King: I don't know about Canada quite so much, I haven't spent that much time here, but America is certainly a place which is just designed around selling things as well as possible. All the roads are straight. Everything is designed for getting from A to B as fast as possible and completely disregarding what is in between.

You can tell that you are in a town when the lines

We are all in competition
Better move fast gobble up your dinner
Take a tip — get hip!
It's not so bad in the promised land
How do I fill my days?
A force called "Hard Cash" moves my feet

Call me up

get close together on a map. That's the most striking thing for a European. The fact that everything's kind of conditional. If something doesn't work, you tear it down and build another thing. It's just a method of selling things really efficiently.

Daily: *Has Sarah Lee's arrival changed the group's sound?*

King: It did make a big difference in a way. Because we moved away from that harder brittle sound to working on the melodic thing. We tried out things that would've been impossible with the band as it was. It wouldn't have been possible to do a song like *Uniform* when Dave was in the band. It had got to be a stalemate situation and Sarah was like a breath

Take me, dance with me
I want to be
Everything a man should be

Take me, dance with me
Dance
To the tension of a world on the wane
Shuffle around on wooden boards
Now no longer afraid

I will be a good boy, I said
I will be a good boy

I Will Be A Good Boy

of fresh air. The main difference is moving toward more vocal melodies and more emotional content.
Daily: *(To Sarah Lee) How do you find playing with the Gang of Four compared to the League of Gentlemen?*

Sarah: I find that it's much more enjoyable. I didn't like the League of Gentlemen so much because it was

We are in a happy state
It all comes to those who wait
While others plot the fate of nations
We spent afternoons in an embrace

We, it seems, can own ourselves in imagination

Of The Instant

very technically oriented. It was a much more classical type of thing. There would be very specific key changes and structures within the bass lines. The way Robert (Fripp) plays guitar; he plays it very technically and not very emotionally, I think. I don't know if he'd be in agreement.

Daily: *Does the band improvise?*

King: There's a lot of things that are different at times but it's not like jamming. Jamming tends to be a bit of an excuse to make a little go a long way. It's

Could I be happy with something else?
I need something to fill my time
Could I be happy with something else?
I need someone to fill my time

What we all want

like when say The Police jam; they'll basically just take a number and extend it and sort-of play around it. I'm not quite sure how enjoyable that is. It tends not to be doing something that's particularly stimulating or exciting. We keep things pretty short and there. I think an idea has a certain kind of life to it.

Gill: We spend a lot of time finding the best possible arrangement of a song. It seems a contradiction to go out and alter that format.



Andrew Gill, electric guitarist and songwriter.

King: Most bands when they jam are doing a fake jam anyway.

Daily: *What do you do for fun?*

Gill: We curl up with Marx's theses on Marx.

Burnham: And the Bible

King: I don't think we're serious in our own selves. I think we're very serious about what we do. (At this point Sarah Lee starts laughing.) I think maybe Sarah thinks differently. But I mean we're fun loving chaps. What we do is serious but at the same time it's also funny. Like the song *History of the World* has got a baby that pops out of the womb and says "Mother had for me an egg, I understood the relations of production". There's nothing more crazy and surreal than that.

But people go "what did you mean when you said 'I understood the relations of production'".

Bad news for die-hard Gang of Four fans: the band has definitely taken a turn for the worse. That is, toward a more commercially accessible sound. Gone is the slightly off-key, familiar noise of the band's first album, "Entertainment". The screeching guitar has mellowed, and the addition of bassist Sarah Lee, plus two disco-bunny background vocalists, has considerably changed the band's overall sound.

Tuesday's performance unfortunately featured too much "Songs of the Free" (the new Gang of Four sound) and not enough "Entertainment". The band returned for two encores, and saved their best for last. Perhaps they learned something from the audience's frenzied reaction to the old songs at the end of the show. That was what we wanted to hear all along.

Lilly Buchwitz

Tuesday, March 1: Lots of people who take lots of baths assemble under bright pink, yellow and orange lights on soft synthetic carpets. The fans are joined by a lot of heavy-weights: playwrights, movie people, radio people, newspaper people...

Strange pink gaudiness, and at long last the band comes on, doing "We Live as We Dream, Alone".

And do most of their latest, slowing down their first album (1979's "Entertainment") with terrible sound and a new populist feel. Highlights: "Why theory?" from 1980's "Solid Gold" album, and "To Hell with Poverty" — Jimi Hendrix-style guitar solos and all.

Overheard conversation at the show: "I got interrogated by the RCMP this morning..."

So I guess we're all quite white middle-class complacent aimless youth. And no matter how many times the Gang sing "Day by day/Sex/Your interest" we won't stop thinking about it.

So that maybe if they make their beat more accessible they'll appeal to more people here, but they aren't making us more militant.

Peter Kuitenbrouwer

The most fascinating part of the Gang of Four concert was the crowd. Not only was the crowd itself mesmerising with its sweaty dips and sways to the band's music, but the individual tensions and spontaneous friendships within it were amazing.

Friendship becomes a give and take of physical dependence. You take your elbow out of someone's face and she gives you a smile and a gentle shove closer to the stage. Moving your arm from around an unsteady bopper, he begins to fall, but grins as you realise the mistake and help him up for air.

The overzealous lot don't hesitate to jump on anything and everyone to get closer to the main mike.

But even then, these scenes are sporadic bursts of energy and dancing that quickly settle into bouncing.

Respite from the heat and jostling of the crowd. The music was tantalising, the wailing horn eerie, but the crowd simple. Simple fun. Easy friendships

lasting for a musical moment.

Moirra Ambrose

The Gang of Four had bottles and bottles of perrier water on the stage to drink — they poured it into beer bottles to give people the impression that they were really proletarian.

The 'gang' are played out, burnt out and seeking the fictitious joys of commercial North American success. Their music is getting slower and slower, their energy and enthusiasm decreases with every note they play...hundreds of people who'd payed more than ten bucks to see the band just stood by with dull, alienated spectator-like eyes.

It was sad seeing the shattered broken remains of what was once an exciting group. It seems like all bands become boring after a while, the better they are the longer they stay interesting. The 'gang' were, and they lasted a couple of years.

Once they were great — everyone danced and everyone got into their gigs. The only impression I left the Club Soda with — apart from the sting of a one dollar coat check and a \$2.25 a beer bar cost — was an overwhelming sense of sweat...the 'gang' sweated on stage, not from energy or motion but from the huge quantities of carbohydrates they consume with perrier water every day. The crowd sweated 'cause it was hot in the hall.

So much for educated middle class leftists who make a noise.

Richard Flint

Winds of War came and went

by Greer Nicholson

It came and went. It cost \$41 million to make. It occupied eighteen hours of prime time television.

Ratings success guarantees that we're in for more of the same — lots more of the same. Advertisers are banking heavily on the idea that while you might not remember who sponsored *The Winds of War*, you'll choose their products when you shop.

Was it good television? Critical and public opinion are severely divided. The critics have probably ruined Ali McGraw's career (such as it was) and have decided for unfathomable reasons that Jan — Michael Vincent was good.

"Robert Mitchum looks grand — but so does Mount Rushmore," said the Sunday Express' Myron Galloway.

Others said the show could be summed up simply. After all, the first episode could have been subtitled "How the Americans almost prevented the Second World War." The story continued: "How the Americans nearly stopped the war once Europe started it," "How America supplied the war effort," ending with "How America finally got dragged in to the war."

The premise of the film's directors and producers was

also simple. Movies and books about the Second World War are a \$4 billion dollar a year industry. Herman Wouk is a best selling novelist. Transform his book about an American family's "adventures, lives and loves" during the war into an extended mini-series format and hey — presto — magic all the way to the bank.

The mini-series is easy to take apart on a level of authenticity. Wartime London scenes feature a kind of phone booth that didn't exist until the late sixties. One war veteran pointed out that helium balloons lit up the sky over London during the bombing — but not in *The Winds of War*.

Similar complaints were voiced about the Russian scenes (filmed in Yugoslavia.) In fact, the only scenes that felt authentic were set in Pearl Harbor — those who know Hawaii would doubtless disagree on that.

The technical advisers hired for each of the locations need a long lecture about their efforts. More authenticity was possible at the price.

People had remarkably high expectations of the series, raised by \$25 million of advertising. Much of the script was identical to the book. Hollywood should reconsider its newest policy, of allowing authors to have creative control. Some of the

lines turn soap opera into high drama by comparison:

"Oh Pug," Pamela says. "I love you. I think I've wanted to say that since the first time I met you."

"Pamela, I" mutters Pug. (Mitchum has the decency to look embarrassed.)

"You don't have to say anything," Pamela says. "I just wanted you to hear the words."

Surely Herman Wouk can produce better words than those. As for Ali McGraw, you wouldn't be surprised if she looked at Jan-Michael Vincent and said "Love means never having to say you're sorry." After all, she seems to be playing the same role.

The real delight, in terms of acting, is David Dukes as Leslie Slope. He builds a character from utter nastiness to benevolent kindness in eighteen hours of television. Compared to the other stars, who seem to be walking in their sleep instead of acting, he shines.

The strangest part of the whole thing was that despite bad acting, unresearched historical scenes and some criminal dialogue, the entire experience was fun.

A man who lived in London during the war telephoned Neil McKenty's CJAD talk show and complained about the series. He mentioned many



problems with the show.

"So, you didn't like it?" McKenty said.

"Oh no," the man said. "I loved it. It was the way I want to remember London during the war. It made me nostalgic for the spirit and the feeling." "After all," he added. "No one wants to see war the way it really is, do they?"

Perhaps that is the key to the show. Despite shameless emotional tugs on sentimental feelings, (lots of cute children look-

ing scared) it was enjoyable. War never looked so good.

It's just as well that the series was, all in all, palatable. Herman Wouk wrote a sequel called *War and Remembrance* that takes the Henry family through the rest of the war after Pearl Harbor.

If the pace of filming is the same as that of *The Winds of War*, it should be ready in 3 years, so don't hold your breath.

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Cell-out

by Peter F.

We all had a great time last year dancing to "Don't touch me please; I cannot stand the way you tease me now you hurt me so/If I do now I'm gonna pack my things and go...tainted love"/

Even Jacky Onnassis Kennedy bought the 12-inch, according to Thomas Schnurmacher. Soft Cell didn't write the song, admittedly, (Gloria Jones did it first) but synthesizer music was relatively new, Marc Almond's voice was pleasing and sincere, and it was quintessentially danceable...even at Glace.

Last week the new Soft Cell product, "The Art of Falling Apart" arrived in the mail from Polygram. You've probably already been subjected to the single on the radio, "Where the heart is", a whining lament on the tattered nuclear family:

"Mother always shows concern/

Using lessons that she learned/

Father never understands

When children have the upper hand/"



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This shit certainly won't challenge your sound system, whether or not you have quality

equipment. The market they seem to be targetting is so bland, homogenized, and weak-kneed as to not exist:

"He cries, he fights/
He goes out on a Friday night/
Because times are tough and money's tight/
Because who needs the pressure/
Who needs the pain/
Life is so dull it's forever the same."

Synthesizers were invented for higher purposes than the whinings of well-fed kids.

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And so we give you a chance to start building your credit rating now—before you leave school. And starting to build a credit rating now gives you a head start later. (You will remember us when you're rich and famous, won't you?)

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—you can plan your finances better: all your bills are on one statement.

—you can shop at any Bay store. So if you live in one place, go to school in another, visit another—one Bay card does it all.

—you have a minimum of 25 days to pay.

—the Bay will cash your personal cheques. We think you should know what you're doing. That's why we've included the "fine print" in this ad. It tells you what's expected, and when.

Further Student Aid.

You'll note the pictures of the three books shown here. If you send in your application before March 25/83, you can take advantage of our book offer. Your choice of any one of the three, handy and indispensable paperbacks will be sent to you—just for applying early!

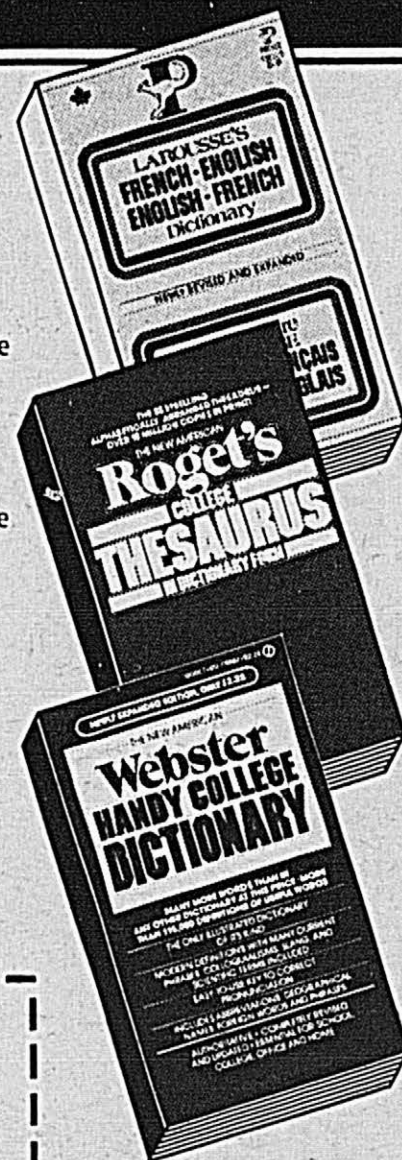
Here's some advice from an old friend. Re-read everything on this page and decide what is right for you.

The Bay. Caring for over 300 years.



Send application form to:

The Bay, Campus Credit Offer,
130 Bloor Street West, 9th Floor
Toronto, Ontario M5S 1N5



321

STUDENT ACCOUNT CARD APPLICATION

Please send me my free copy of Roget's Thesaurus ☐ or Webster's College Dictionary ☐ or Larousse's French-English, English-French Dictionary ☐

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															8	1	4	11X		

Tell us about yourself (PLEASE PRINT)

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Mrs. ☐ Ms. ☐				D M Y	
Permanent Address: Number and Street				Apt. No.	Home Telephone No.
City/Town				How Long?	No. of Dependents (excluding spouse)
				☐ Own ☐ Board	
Province				☐ Rent ☐ Other	Name of Spouse (if applicable)
Postal Code				☐ Married ☐ Single	
				☐ Separated ☐ Other	
Previous Address (if less than 2 years at present address)					
Temporary Address					

University presently attending	What year enrolled in	Address to send card to before April 15, 1983
		☐ Permanent ☐ Temporary

Tell us about your credit experience

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			☐ Chequing
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Other Loans (Finance Co., Banks, etc.)	Address		
Nearest Relative not living at same address	Address	Relationship	

I certify that the above information is correct and hereby apply for a Bay account card. I have read and retained the copy of the account agreement attached to this application and, if an account card is issued to me, agree to abide by the terms contained therein.

I, the undersigned, authorize the Bay to make the usual credit inquiries at any time in connection with the credit hereby applied for and to disclose information of a credit nature to other credit grantors or reporting agencies.

X	X	
Applicant's Signature	Spouse's Signature (if applicable)	Date

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In consideration of being permitted to purchase goods and services on a Bay account, I agree to the following terms:

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2. If I pay less than the full balance within the 25 day period, a credit service charge will be added to my account at the rate of 28.8% per annum (2.4% per month) based on my previous month's balance. Payments will be applied first against credit service charges owing and then to the balance. (Examples of credit service charges are shown on the reverse side.)
3. The Bay shall have the right to: a) vary the terms of the account agreement from time to time, including the credit service charge rate after mailing notice to me; b) declare the entire balance of the account, including accrued credit service charges, due and payable, in the event of my default in payment; c) limit the amount of credit extended on the account; d) cancel this agreement at any time and demand the return of the account card which is acknowledged to be the property of the Bay; e) make the usual credit inquiries about me at any time and to disclose information of a credit nature to other credit grantors or reporting agencies.
4. If this is a Joint Account, my spouse and I jointly and severally agree to pay this account in accordance with the terms of this agreement. When applicable, words in the singular are to include plural. The laws of my province shall govern this agreement.

Examples of Minimum Payment Schedule:

If monthly balance is:
\$200 \$300 \$400 \$500 and over
Minimum payment will be:
\$10 \$15 \$20 5% of balance

Examples of Credit Service Charge Calculations:

If previous monthly balance is:
\$50 \$100 \$200 \$600 \$1000
Credit service charges will be:
\$1.20 \$2.40 \$4.80 \$14.40 \$24.00

Student Union pols. battle for BoG seats

by Moira Ambrose

Candidates spoke on issues, avoided issues and made up issues at yesterday's all-candidates meeting for those running in the undergraduate Board of Governors and Senate races.

The most heated discussion occurred between candidates running for representative to Senate from the Faculty of Arts. The contest, to be decided in elections held March 8th and 9th for the faculty's two Senate positions, is between Marilyn Bierbrier, Peter Dotsikas and Grace Permaul.

Bierbrier, who has sat on the Bookstore Committee and the Senate subcommittee on Libraries, said, "I want to see cutbacks on areas that are not important to us as Arts students. Libraries are a very important issue on Senate because McClennan and Redpath are important to Arts students."

Bierbrier said she would fight for Student Initiated Referenda

(SIR) but it should be binding by three parties, not just by either students or Senate, "for more representation."

SIR is a proposed amendment to the Students' Society constitution allowing students to initiate campus-wide votes based on petition response.

Dotsikas, current Students' Society Vice President University Affairs and Senate veteran, presented himself as "the only candidate running with experience."

He then said one of his opponents had included issues on her posters not related to the Senate race. He cited McGill's role in the Québec student movement, the campaign for divestment, and making Students' Society more open to students as irrelevant issues.

"Those are catchy issues, but they have nothing to do with Senate. I have been on Senate and I know the issues. The Charter of Student Rights, student grievances and bookstore profits are all important

issues," he said.

The Charter of Student Rights which is still in committee, will establish guidelines for grievances and academic rights.

Permaul, responding to Dotsikas' queries about her posted objectives, said, "When you are on Senate, you take on the role of representing all student issues, not just those you consider more important than others."

Permaul said she would also address issues that appear directly on the floor of Senate.

"Students are not represented on the planning and tenure committees. I would fight against a Senate veto for SIR. We (also) need more discussion of women's issues," she said.

Dexter Johnson and Ian Bander are running for undergraduate representative to the Board of Governors.

Johnson served as Science Senator and the Vice President of the International Students' Association. He said he would concern himself with residence

fees and upcoming cuts in the faculties of Management, Medicine and Law.

Bander said, "We have to take an active role in determining where cutbacks will fall and get in a position to have our opinions respected."

BOOKS!

for collectors. Illustrated, literature, first editions, etc. We also buy hardcover books in many fields and will visit without obligation.

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Dear Liar

Continued from page 7

styles which may seem contradictory at first glance but work well here. Kilty has written a piece that has many Shavian overtones, verbal twists and studies of play/reality.

The play was not written by Shaw. It is based on his letters, a very personal and expressive form, which were meant only for his dearest Stella. The chatty letters are skilfully drawn into Shaw's techniques and his wit is omnipresent.

The script is written so that the conversations between the two actors seem to be pieces of letters responding to each other. The few bits of intertwining description were written as if they were part of a letter. Indeed it is hard to tell where the description ends and the letters begin.

This is very effective thanks to the actors' skill and the director's talent as much as to the script. De Genova, the director, never allows the actors to stick behind their desks, but it is somewhat annoying when an actor comes down-stage to give a speech just to find that it must be delivered in darkness.

The actors never actually put pen to paper but the traditional theatrical scribbling, however, is not missed. The actors gaze into space trying to bring some picture of the other to mind while composing their letters.

Although the letters are not intended for an audience, unlike diaries, they are not totally internal. The letter writer is trying to communicate to someone else.

Thus the intimacy of a diary and the communication of a play are tied into an entertaining play about a man such as Shaw and a forgotten actress. The play continues until March 4 at Players' Theatre.

McGill Law Faculty Conference on Nuclear War: Disarmament, Deterrence, or Apocalypse presents

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- Policies for Industrial Progress in Developing Countries, by Cody
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PARTY

Let's all celebrate the end of the midterms. The Caribbean Students invite you to their dance on Saturday, March 5th in the Union Ballroom starting at 8:00 p.m.

Admission: \$2.00

Come and party! Music by Ebony Disco

Classified

Ads may be placed through the Daily Ad office in Room B17, Student Union Building, 9 a.m. to 5 p.m.

The deadline for accepting ads is 5 p.m. two days preceding the issue the ad is to run. McGill students: \$2.00 per day. For 3 days, \$1.75 per day; more than 3 days, \$1.50 per day.

McGill Faculty and staff: \$3.00 per day. All others: \$3.50 per day.

The Daily reserves the right not to print a classified ad.

341 - APTS., ROOMS, HOUSING

Sublet 4-1/2: May 1 - August 31, option to renew in September. Located on Durocher, minutes from campus. High ceilings, hardwood floors, sunny orientation. Great for plants. \$420, 842-9676.

Apartment to share. \$75 a month. Please call 286-8202 between 8-10 pm.

Apartment to sublet May 1st with option to renew in Sept. Spacious 6-1/2, excellent central location 15 min. walk from McGill. Furnished or unfurnished. \$525.00. 989-5042.

Need female roommate to share gorgeous 4-1/2 apt. on REDPATH St. Includes private bedroom and bathroom, sauna, beautiful view, furnish. \$240/mois. Available May 1st - August 31st. Call 286-9852.

LOOKING FOR LOW RENT and convenient location? Bilingual males looking for 4th roommate (M or F) for 7-1/2 in Outremont. April 1st - June 31st. Possibility of renewal. \$110 per month. Call 276-2396.

Sublet, May 1st - August 31st. 3-storey house in ghetto. Five bedrooms, large living room, fireplace, balcony. Call Barry. 286-0574.

Spectacular condominium near campus. 2 bedrooms, 2 bathrooms, walk-in closet, large sunny kitchen, grand living room, solarium windows, balcony, garage, security, sacrifice \$750 everything included. 842-4054.

JUGGER'S DELIGHT - 2-1/2, near Beaver Lake. Quiet Building. Close to shopping, banks. Rent \$175-200. Water, heat. Available May 1st. Evenings 735-3007.

SUBLET 4-1/2: May 1 - Aug. 31, option to renew in September. Located on campus - 3565 Aymer. Furnished. \$396. 286-8157.

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LARGE, BRIGHT 3-1/2 to sublet for May & June. Option to renew. \$250.00 ALL INCLUDED. Behind Univ. of Montreal. Call 342-0316 (between 10-12 at night).

Sublet 1-1/2 for April 1st on Aymer, heating & electricity included. For \$260.00 per month, \$275.00 with garage. After 5:00 - 843-6802.

Sublet April 1 - Aug. 31. 2-1/2, 1 bedroom, fridge and stove, swimming pool, parking, clean, quiet, 1/2 hr. from McGill. \$220 all included. Call Leonard 256-4276, 747-2115

343 - MOVERS

Moving done quickly and cheaply by student with large van. Call Stéphane. 845-1991.

The Ghetto Mover. Need something moved? Closed truck, cheaper than trailer rental and NO HASSLE. Call Gary 744-6837.

350 - JOBS

PRIPSTEIN'S CAMP: LAST STAFF OPENINGS - Sailing, Computers, Pottery, Judo, Photography, Electric Guitar, Windsurfing. June 26 - August 19. Call Ron, 481-1875.

352 - HELP WANTED

Accounting or MBA Student wanted for part-time work to assist in setting up accounting system of new medium-size business. Hours & remuneration negotiable. Information: contact Alexander at 376-2101, after 7:00 p.m.

354 - TYPING SERVICES

Typist, experienced, fast, reliable. Typed properly the first time with no errors or hidden costs. 15 minutes away - but it's worth it! \$1.25. Gloria 683-7915, 737-9520.

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356 - SERVICES OFFERED

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Painting, renovation. Quality work, references, reasonable rates. Call Jim: 842-7014.

ANOREXIA and BULIMIA are being treated at The Montreal Centre for Personal Growth. If you want to change and don't know how phone 284-0062.

361 - ARTICLES FOR SALE

Desk, tables (inc. coffee, bedside & telephone), platform for bed, etc. made to suit your budget. Handyman available, near campus, 849-5861.

Le Bazar - 2310 Herron Rd., Dorval (south service road of 2 & 20 highway at Sources). Nearly new clothing, tuxedos, wedding gowns, footwear. Antique clothing, jewellery, gifts. Rummage tables. Open Sunday 1-5 also. 631-2104.

Bicycle, woman's 10-speed. \$90.00, also cross-country skis, poles, bindings and boots, women's size 7, \$50 or best offer. Call 842-2059.

I.B.M. Selectric II typewriter in perfect working condition. \$550.00. Call Pierre. Day: 845-9187, evening: 467-7174.

DOWNHILL ELAN SKIS 195cm with Look step-in bindings, in very good condition. \$160. Poles and boots (size 8) included free if wanted. Call Richard at 843-3225.

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Men's Bass Topsider shoes. Brand new, bought too small. Size 9-1/2 medium. Will sell cheap. Ann 286-0171.

363 - TO GIVE AWAY

Two cats: one cute, young female and one very friendly male. Take one or both. Call 284-9578 or 737-8460.

370 - RIDES

Ride needed from N.Y.C. back to Montreal, Sunday, March 6. "I need it bad!" Call Frances 271-8708. Thanks.

372 - LOST & FOUND

Will the new owner of a black felt hat (the one you found in Leacock 26 on Feb. 14) please return it to its owner. She misses it! Tina: 933-2086.

Lost: a class ring of great sentimental value on Feb. 21 in MacDonald Engineering Building. 'Eugene Hoeven' inscribed in it. Please phone if found (697-9908).

Reward for return of gold and rhinestone (5) bracelet. Lost Feb. 10 in Union Bldg. Great sentimental value. Please phone Michèle 845-9992 or 392-4553 RVC.

LOST - A grey, wool overcoat at Sigma Chi party, February 18th. Please call Brad: 843-3064.

LOST: Brown Wallet on Feb. 22 contained driver's License, meal ticket, bank card, and rubbers. Call Felix at 288-6717.

LOST: One pair of light brown driving gloves. If found please phone 484-9578.

\$50 REWARD for a lost pink dress, in green box, lost Wednesday 23rd Feb., 6:00 pm in alley of Durocher above Prince Arthur. Steve 286-0590, Karen 933-7634.

LOST, bracelet of great sentimental value, at the Currie Gym on the Sunday of February 21st around the men's locker room. If found call Patrick: 738-2309 after 10:00 p.m. Monetary reward offered.

Please, Please, PLEASE. If anyone found a cassette (Japanese music) lost probably at Sigma Chi or Alpha Delta Friday night, Feb. 18th - Call Chip. 989-5137.

374 - PERSONAL

Alice, O.K., so I'm short and pudgy, and have big floppy ears; but stop avoiding me! Why don't we meet for Iced Tea at the Mad Hatter Party at Douglas Hall this Saturday?

- 'The White Rabbit'

PS-U. It's Mardi-Gras Time at Psi-U

tonight. Come and show us your stuff. 10:00 p.m. 510 Pine Ave.

Phil, your care, support and unswerving loyalty through the years has been the fuel that's kept me going. Always remember that he who keeps a child in his heart never grows old. May your 21st be as wonderful as you. Nanc.

383 - LESSONS OFFERED

English Lit. and Comp. tutor available. M.A., 2 years university level teaching. Reasonable rates. Call Michael 392-8904 days, or 270-5901 evenings or weekends.

Guitar Lessons, jazz, folk, classical, theory, ear training. All levels. Ross MacIver. 843-3240.

385 - NOTICES

INDIA - one month adventure to secluded town in Himalayas. Departs May '83. Complete cost, including airfare, \$1989. Info: Joe Pilaar, C.C., Trent University, Peterborough, Ontario (705) 743-4391.

Mad Hatter Party: Not just another tea party! This Saturday, March 5 at 10 pm, at Douglas Hall. Speciality Drink: Potent Iced Tea. Wear a hat, and don't be late for this very important date!

FREE MESSAGES Sent to your friends in North America by McGill amateur radio. 25 word maximum. Obtain and deposit radiogram forms at the Students' Society office, Union Building, or Sadie's II, McConnell Engineering.

Attention all poets. The McGill Observer is sponsoring a poetry contest in its March Issue. The deadline for submissions is March 12. Drop off submissions at the Observer Office. 820 of Arts building or call 392-4483.

DON'T BE A CRUD, GIVE BLOOD. Medical Blood Drive '83. This week, 10:00 a.m. to 5:00 p.m., 6th floor McIntyre Building.

389 - MUSICIANS WANTED

Female Vocalist looking to form a Popular Dance Band or join an established one. Please call 336-7895, after 4 p.m.

392 - PARKING SPACES

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Looking for a parking space near University St. To be used on weekdays. Call Pierre 253-8086 or Marc 321-6067.

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New amateur theatre group being formed seeks persons to act in production of "Johnny and Belinda". As this play has some sign language, anyone who is familiar with sign language would be most welcome, although most of the roles are non-signing. For information on audition dates, please contact Jean Gorman at 747-2684 after 5:30 p.m.

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